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THE TEMPLE OF MUSICAL FAME.

ON the 5th of December, 1891, crowds of persons were seen climbing the steep ascent of the rock well described as "of ise and not of stele," on which stands the Temple of Musical Fame. On the rock were the names of many who had been famous in their day, but, as the poet sings,

"Of the letters one or two
Were molte away of every name."

Beyond, however, a careless glance, the crowd paid but little heed to the fading memories of the past: it strove to gain the summit and to witness the solemn ceremony about to be enacted within the temple. The occasion was a notable one: special homage was to be paid to the memory of one who had died a hundred years ago. No crowd followed the body to the cold grave when the composer's spirit escaped from its mortal tenement, but time works wonders, and even children now knew that it was the centenary of a great genius, of one whom it was fit and perfectly safe to honour.

Among the crowd there were, no doubt, some, merely, like John Gilpin's wife, "on pleasure bent," others who had travelled thither out of curiosity, but there was a little band of earnest pilgrims who, while ready to join in the festivities of the day, wished also to explore the temple and to see who had been honoured with a place within its sacred precincts, and to whom were assigned the highest honours. On arriving before the principal entrance they hastened to secure the services of a guide, for they felt how unprofitable it would be to wander aimlessly through the large edifice. Before entering the temple he bade them walk along the porticoes, which were filled with statues. "These," said he, "have been sent here, as worthy of a place of honour: they are set in the porticoes, and according to their merit, so is a place nearer to or more remote from the principal entrance to the temple assigned to them."

"But how," asked one of the band, "are their merits determined?"

"It is a slow process," he replied; "and though we have experts here who endeavour to place the various celebrities according to the record of their art-work, yet, as a matter of fact, that is settled by those who visit the

temple. Year by year the crowd bring wreaths of laurel, and their movements are carefully watched. It has been found that certain statues on arriving here are for many years loaded with wreaths, while others are almost neglected; but, as a rule, as time advances, the many wreaths become few, and the few many. At the end probably of fifty, and certainly at the end of a hundred years, the total number of wreaths in the latter cases exceed those of the former, and the statues pass from the porticoes into the temple. A similar process takes place there: the statues are ranged round the walls, but some at length are moved to the very centre, round the shrine of Fame itself. The crowd is fickle and swayed hither and thither by various influences, and it is by a slow and often zig-zag path that an advance is made towards the centre shrine. But though justice be slow of foot, it at length prevails; and when the slow accumulation of wreaths deposited by the best of each generation is at length perceived by the crowd, they rapidly make what is high higher. To the genuine admiration of an intelligent minority is suddenly added the indiscriminate admiration of the majority. Thus did it fare with Mozart. He was proclaimed a genius by Haydn; and Prince Kaunitz, an accomplished amateur, declared 'that men of that stamp only came into the world once in a hundred years.' Others, too, perceived his ability, but the public generally either despised him after the manner of Archbishop Hieronymus, or were indifferent to him after the manner of the Emperor Joseph. Now everyone acknowledges his genius, but the praise is, necessarily, of mixed quality: the spurious '12th Mass' and the Süssmayer 'Benedictus' have probably been more instrumental in establishing the master's fame than the *Magic Flute* or the *G minor Symphony*."

"But what becomes of the heroes whose glory diminishes?" asked another of the band.

"They are stowed away in corners and vaults, and when at length they are quite forgotten, they are destroyed and their names recorded in a book."

By this time the pilgrims and their guide had entered the temple, and all gazed reverently at the impressive sight. There was, at first, an inclination to wander from figure to figure, but the guide pointed to six columns in the centre: on one was engraven the name of Palestrina,

on a second that of Handel, on a third that of Bach, on a fourth, Haydn, on a fifth, Mozart, and on a sixth, Beethoven; and not only their names but the principal works by which they had achieved immortality.

The band of pilgrims seemed lost in thought, when suddenly one of them, a youth with a frank and fearless expression of countenance boldly asked the guide if these central figures were ever removed and consigned to oblivion. At that moment a procession of priests of the temple, accompanied by boys scattering incense, and maidens clad in white carrying wreaths, was advancing towards the column bearing the time-honoured name of Mozart. The crowd followed, and as the tokens of homage were deposited around the column, a shout of joy and admiration resounded through the building.

All of a sudden a vivid flash of lightning struck the column, and there followed a deafening peal of thunder. The young man saw the six columns sink gradually into the ground, but suddenly reappear with fresh names on them—Dunstable, Dufay, Tincto, Hobrecht, Okeghem, Arcadelt. And then the scene once more changed: the columns were once more there, but the names written thereon were either incomplete or indistinct.

The young man woke up, for he had been in a trance. Profound silence reigned in the temple, and the Mozart statue, crowned with wreaths and flowers, was there as a token of what the world calls immortality. "I have had a vision of the past," cried the young man to the guide, as he slowly departed, "and it was dull and cold. The vision of the future was more exciting, but unsatisfactory." "The present is yours," replied the guide; "make the most of it, and while remembering that it contains the seeds of the future, seek not to fathom its mysteries, but like Moses on Mount Nebo, be satisfied with a partial view of the land of the new art into which you cannot fully enter."

PORTRAIT SKETCHES FROM THE LIFE.

Edited by Biographicus Minor.

VIII.—ALEXANDRE JEAN BOUCHER.

BOUCHER was a typical virtuoso of a time gone by. It is not a high, not a noble type, but it is a type interesting to look back upon. But in speaking of him as typical, we must not be understood to mean that he was like dozens and hundreds of others of the same type. Nothing could be less true. He was, if anything, original; this all allowed, even his severest critics. Indeed, it is impossible to deny that he was a genius; he certainly was more than a man of talent. But his genius was nearly related to madness. Vanity swayed the whole man. He was possessed by it, fed on it, and saw the world through it. The aim of his art was the admiration and applause of the public. Having the power to produce the noblest effects, to interpret the grandest masterpieces, he used it only as a means for the satisfaction of his unholy craving. Even if there were nothing to admire in him, we could not but examine with interest so remarkable a character. Boucher, the violinist, is in his way as unique a personality as Napoleon, the ruler of men, whom he resembled in appearance.

Alexandre Jean Boucher was born at Paris on April 11th, 1770. Narvigille *ainé* taught him to play the violin. At the age of six he was heard at Court, in his eighth year at one of the Concerts spirituels, and when he was fourteen he supported his family. Three years later he went to Spain, became solo violinist of Charles IV., and remained in this position till 1806, when he returned to Paris. The rest of his life he divided between

the French capital and travels in various countries. A lovable trait of Boucher's character is revealed by his attachment to Charles IV. When this king was Napoleon's prisoner at Fontainebleau, the violinist at once devoted himself to him. The following anecdote, if not true, deserves to be so. On arriving in 1814 at Dover, he omitted to declare his violin, which was consequently seized by the custom-house officers. He thereupon snatched it up and played to them variations on "God save the King" with such effect that they let him and his violin pass without further molestation. Heine, who lived in Berlin when Boucher visited it in 1821, wrote: "Boucher has really a striking resemblance to the Emperor Napoleon. He calls himself a cosmopolitan, the Socrates of the violinists, scrapes together a tremendous deal of money, and out of gratitude calls Berlin *la capitale de la musique*." Fétis mentions two concertos of our violinist's composition, the second entitled *Mon Caprice*. As the portraitists presently to be introduced to the reader reveal all the rest, nothing need here be added except that Boucher died at Paris, at the age of ninety-one, on December 29th, 1861.

Honest Spohr has left us a powerfully drawn portrait sketch of his contemporary in his autobiography. It is of the year 1819:—

"In Brussels we found another travelling artist-couple, who, like ourselves, played on harp and violin. They were M. Alexandre Boucher and his wife from Paris. I had already heard much about him, and was therefore eager to make his personal acquaintance. Boucher had the reputation of being an excellent violinist, but also of being a great charlatan. He was strikingly like the Emperor Napoleon, both in features and in figure, and did all he could to make the most of this resemblance. He had practised with the utmost faithfulness the bearing of the exiled Emperor, his way of putting on his hat, and taking a pinch of snuff. If on his art-journeys he came to a town where he was yet unknown, he immediately presented himself with these tricks on the promenade, or at the theatre, in order to attract the attention of the public and get himself talked of; nay, he even tried to spread the rumour that he was persecuted and driven out of his country by those at present in power on account of his resemblance to Napoleon, because it reminded the people of the beloved exile. At all events he had announced his last concert in Lille, as I learnt there afterwards, in the following way: '*Une malheureuse ressemblance me force de m'expatrier; je donnerai donc, avant de quitter ma belle patrie, un concert d'adieu*,' &c. This announcement had contained other similar charlatanism, such as the following: '*je jouerai ce fameux concerto de Viotti en mi-mineur, dont l'exécution à Paris m'a gagné le surnom: l'Alexandre des violons*.'"

"I was just about to go in quest of M. Boucher when he anticipated me by his visit. He offered in a very friendly way to help me in arranging my concert, and appeared altogether, save for his boastfulness, very amiable. He introduced us to some music-loving families, who then by inviting us to their musical parties gave us the opportunity of hearing the Bouchers. Both displayed much virtuosity in their joint performances; but all that they played was poor and worthless in composition, whether by M. Boucher himself I no longer recollect. First M. Boucher played also a quartet by Haydn, but intermingled so many unsuitable and tasteless ornaments that I could not possibly derive any pleasure from it. It was strange how Boucher allowed his wife to wait on him. After he had sat down before the quartet desk she asked him for the key of the violin-case, opened it,

brought him the violin, then the bow, which she had previously rubbed with resin, then put up the music, and finally seated herself beside him to turn over the leaves. When we were called upon to play, the reverse process began, because I not only fetched my own instrument but also took my wife's harp out of its box, carried it to the place where we were to play, and then tuned it, all of which things had been done by Madame Boucher in the previous performance. However, I undertook the tuning of the harp at every public appearance, not only to save my wife the trouble, but also to temper the instrument perfectly, which, as is well known, is not so easy. We played one of our brilliant duets and won great applause. Boucher seemed especially delighted with my playing, and perhaps he was pretty sincere in this matter, for in a letter of recommendation which he gave me to the Baron d'Assignies in Lille, and which the latter showed me as a curiosity, he said, after a characterisation of my playing: '*Enfin, si je suis, comme on le prétend, le Napoléon des violons, M. Spohr en est bien le Moreau!*'"

The next sketch is taken from Max Maria von Weber's biography of his father, Carl Maria von Weber (Vol. II., pp. 326-7). The son no doubt got the material for his sketch from his father. The year of the concert described is 1821:—

"On the 25th of June, Weber, conjointly with the General Intendant of the theatre, gave a concert in the hall of the playhouse, at which, however, the net proceeds were entirely his. Weber always had ill-luck with his concerts, after glorious performances of his operas. Also Berlin, full of his admirers and adorers, left his concerts empty. This concert was among the most interesting which was ever heard in this hall. Opened by Beethoven's splendid *Egmont* overture, it brought of Weber's compositions first the *Aria* to *Athalie* sung by Madame Schulze in a masterly manner; then Weber played, amid great applause, the splendid *Concertstück* in F minor, of which we spoke above, completed on the day of the performance of the *Freischütz*. His second performance won a piquant charm from the circumstance that the celebrated and indeed eminent French violin virtuoso and *spirituel* charlatan, Alexandre Boucher, accompanied him in it. The amiable, droll, eccentric being, who made material for the most ingenious puffs out of the circumstance that '*une malheureuse ressemblance*' (with Napoleon) expatriated him, was indeed physically very like the great Emperor. But he maintained with comical earnestness he was as great a general as the other, with the slight difference '*que mon champ de bataille est la salle de concert—et voilà mon armée!*' shaking at the same time his violin. He used to say, after hearing Spohr: '*Si je suis, comme on le prétend, le Napoléon des violons, M. Spohr en est bien le Moreau!*' He took pleasure in intermixing with his most excellent and sterling renderings the most ingenious tricks: fiddling with the back of the bow, below the bridge, with violin held behind his back, &c., often to the despair of his musically highly-cultured wife, the celebrated harp-player, Celeste Gallyot. To-day he had stipulated to be allowed to insert a cadenza of his own composition in the variations (composed in 1808) on a Norwegian theme for piano and violin (D minor) which he had to play with Weber. At a sign given by Boucher, Weber stopped, and he and the public heard with astonishment imitated on the violin suddenly with *tremolandos* and *pizzicatos* and still coarser artifices, the dull drum-beats on the entrance of Samuel, and then follow a veritable firework, an *olla podrida* of themes from the *Freischütz*. Finally, after extremely extravagant modulations, arpeggios, and rope-dancer springs on the violin,

the good man lost his balance and could in no way get back to the original key; then, as if inspired from above, he laid down the violin, sprang towards the stupefied Weber, who stood there half angry, half laughing, embraced him before all the people, and cried out in a loud voice that was as if veiled with tears: '*Ah, grand maître! que je t'aime, que je t'admire!*' The astonished audience quickly recovered itself and received this improvised homage so well that it made it its own by violent applause and the cry of 'Long live Weber!'"

Our last sketch is from the *Wiener Musikzeitung* of 1821. It adds some touches, and helps to form a clear idea of Boucher as a man and especially as a musician:—

"Rarely has there been heard here a more original concert than that which the former Capellmeister and first violinist of his Majesty Charles IV., King of Spain, honorary member of the Swiss Musical Union and of several musical societies, M. Alexandre Boucher and his wife, first pianoforte and harp player at the above-named Court and music-mistress of the Infanta of Spain, gave on the 28th of April in the new concert-hall. A man who could appear as the worthy comrade in art of Baillot, Lafont, Kreutzer, Rode, Möser, Seidler, &c., who, if he liked, could not but be one of the first violin-players of his day, makes himself one of the most bizarre, and prefers to astonish, amuse, and surprise the public, instead of moving it, instead of speaking to its heart. An artist who immediately on his first appearance draws attention to himself by all kinds of odd gestures, who soon afterwards exhibits in his playing the most inconceivable difficulties in inconceivably wonderful combination, who at once in the second solo movement overturns the bridge in the heat of the fray, a man who now trills boldly in the highest regions whither no mortal has yet wandered, and seems to imitate the song of newly fledged young larks, and in the same moment also moves already over all the four strings with powerful bow-strokes, so that one imagines one hears an assemblage of cats; who mostly uses the bow on the middle of the finger-board, who in the midst of a cadenza turns to a composer who is present and quickly improvises a piece out of his opera in double-stops, but who yet in the midst of all this '*Kribbscrabs*' plays again an *adagio* that enchants all the hearers, who executed (in the last *capriccio*) a rondo with a genius and a bow-stroke such as one has rarely heard, who performs the staccato with up and down bow with perfect precision, who lastly executes the *sull' una corda*, double-stops, double-trills, and all the technical difficulties which the instrument can possibly devise in its most wonderful mood, with a certainty which testifies to rare study; a man, who at the same time shows the expression not merely in his playing, but also in the right shoulder, in the legs, &c.—such approximately is the violinist Boucher. We say approximately, for who could characteristically reproduce all those little *nuances* in playing and manner which whimsical fancy creates at the moment?"

SMARTIANA.

It will be remembered that the last composition of the gifted musician Henry Smart appeared as a musical supplement in this paper (MONTHLY MUSICAL RECORD, April, 1881): there is, therefore, a peculiar interest to me in contributing a few particulars of his early days to the same periodical. These refer chiefly to the manner in which his first compositions were received by the press, and may possibly serve as a useful supplement to the list of works appended to Dr. Spark's genial book—"Henry Smart: his Life and Works."

Henry Smart is one more testimony to the fact that talent is hereditary, his father and grandfather having been musicians. The latter (George Smart) was one of the founders of the benevolent institution known as the New Musical Fund. It is not so well known that George Smart and his son Henry (the father of the subject of our notice) about the year 1803 became proprietors of a brewery. The concern, however, did not answer expectations, and Henry, if not his father, soon gave it up, and resumed his profession.

It is the fashion to assert that English composers obtain but little encouragement when they first essay the difficult task of reaching the ear of the public. That charge cannot be maintained in the case of Henry Smart, for I find in the *Harmonicon* for January, 1832—when Smart was not far in his twentieth year—a highly favourable notice of what I assume to have been his first published composition, an *arietta*, "Ecco quel fiero istante," the words from a poem of Metastasio, and afterwards set as a quartet by (Sir) Michael Costa. The review in question says:—"It is, as a whole, in the smooth Italian style, though a German taste in harmony discloses itself in the concluding symphonies. The composer has selected the first and third stanzas of *La Partenza*, and in adopting the manner mentioned above has shown his knowledge of the poet's intentions, as well as his own musical judgment in being guided by them." This, I think, will be acknowledged as by no means a bad reception for a *débutant* to meet with; but the next notice is positively eulogistic. This will be found in the March number for the same year, and refers to the song "Soft and Bright the Gems of Night" (to be found in Dr. Spark's "List of Works," but with a wrong date—1833. Mention is made of "Ecco quel fiero" on page 8). The reviewer says:—"This is an exceedingly beautiful ballad, and only to be mentioned in terms of praise. It is moderate in compass, easy to perform, and will please all who know how to value flowing melody, masterly but not overlaboured accompaniment, and words most correctly accented and judiciously expressed. Though only a ballad, we cannot deny ourselves the pleasure of quoting a few bars from page 2, which surely will justify our encomiums." This is done, and the brief extract gives a fair idea of the grace of the melody, and the masterly—chromatic, certainly—harmony of the accompaniment. Henry Smart's position appears now to be known, for a note appended to the review says:—"The composer is, we understand, a young law student. Unless he has very solid reasons to urge against changing his pursuit, we counsel him to quit the temple of Themis for that of Apollo." It is well known that he had no strong *personal* reason for continuing his law studies, and the advice quoted above may have had no slight influence in hastening his decision. In any case, he did not give up his musical labours, for several further reviews are to be found in the same volume of the *Harmonicon*. For instance, he wrote accompaniments for six Spanish canzonets, and although these were decidedly in the style of the German school, the reviewer admits that "he has certainly consulted the characters of the airs, so far as his predilection for masculine harmony would allow." The serenade, "The Woodbird's Wakeful Song, Love," is spoken of as a charming composition, with accompaniments of the legitimate guitar kind. The song, "Oh! Music, what Magic thy Melody brings," published in 1833 (not 1834, as in Dr. Spark's list), is also favourably noticed. The composer's fondness for elaborate harmony is hinted at in the remark, "the accompaniment is full, and may alarm those who are apt to take fright at double sharps; but it is ably composed." Now, this last

review is in the *Harmonicon* for September, 1833; consequently all I have quoted refer to works published before Henry Smart was twenty years of age. Seldom has a young musician had more encouraging help from critics; but it must be admitted that his compositions did not belong to the category of those which now so often stir up the wrath of the reviewer, and, I might add, did the same thing then; for, if anything, musical criticism was more plain and outspoken fifty or sixty years ago than it is at the present day.

In leaving the subject for the present, I cannot forbear asking the question—Is not the time almost ripe for the issue of a complete collection of the songs of Henry Smart? I mean, of course, a uniform edition, and at a moderate price. There may be some more especially adapted for young pupils than for artists; but a goodly array might easily be formed of those accepted as masterpieces of their kind.

STEPHEN S. STRATTON.

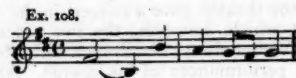
THE ORGAN WORKS OF J. S. BACH.

EDITED BY W. T. BEST.

(Continued from page 7.)

THIRD SERIES.*

No. 28, Fugue in B minor:—



This fugue will be found in Vol. IV., Peters' edition, No. 8, in which it appeared in print for the first time. Dr. Griepenkerl states in his preface that it is after a copy in his collection, probably in the handwriting of W. Friedemann Bach, which contained a great number of graces (*Manieren*), which were omitted as not being authentic. The theme is taken from the fourth of a set of twelve sacred sonatas in three parts, *opera tersa* by Arcangelo Corelli (1653-1713). Spitta remarks: "The fact that Bach should have used Corelli's theme for the organ especially, probably indicates that the Italian use of sacred violin sonatas had been accepted as a custom in Weimar." The fugue belongs to the Weimar period. It will be seen that it is a double fugue, the counter-subject (also Corelli's) entering at the third bar. Spitta says of it: "Though Corelli had by the end of thirty-nine bars exhausted all he could find to say on the two themes, Bach required more than a hundred to develop all the wealth of his flow of ideas." Comparing the text of the two editions, there is very little difference to be found. In Best, p. 423, l. 1, b. 5, middle staff, the last beat is a crotchet, *e*; in Peters there is a crotchet rest. Page 424, l. 1, b. 3, the four-part writing is continued to the cadence; but, in Peters, p. 47, l. 2, b. 6, the second voice suddenly ceases, the different readings being in Best as (a), and in Peters as (b):—



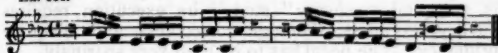
* Augener's Edition, Nos. 9,846 to 9,853.



Page 425, l. 2, b. 5, the pedal note, δ , is a crotchet, but in Peters a minim. The former must be assumed to be correct as the harmony changes at the second beat, and the pedal part would end with a second inversion.

No. 29, Fugue, in C minor :—

Ex. 110.



This forms No. 9 of the fourth volume in Peters' edition. Dr. Griepenkerl says, it may seem doubtful whether this fugue is composed for the pianoforte or for the organ, although the very slight use of the pedal is no argument against its organ character. From a very old manuscript he is disposed to assign the composition to the Weimar period. Spitta, writing of this most interesting of Bach's youthful works, is inclined to date it still farther back—to the time of his residence at Arnstadt, 1703-4. According to Dr. Griepenkerl there were three manuscript copies collated for his edition, but no autograph. Coming to a comparison of the texts, the first divergence will be found in Best, p. 428, l. 3, b. 2, which reads as (a); in Peters it is as (b) :—

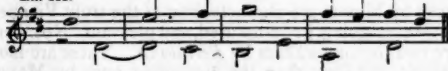
Ex. 111.



This sequential passage is continued for another half-bar, the quaver figure being the same throughout in Peters, but, as will be noticed, differing, in Best, at the fourth note of the first group. Analogy, therefore, is in favour of Peters. In the last bar, top line, p. 429, the semiquavers are in unbroken groups, but the second and third groups are, in Peters, broken by a semiquaver rest. It is a matter appealing to the eye only, but Best's arrangement seems more correct. In the next bar the fourth voice enters, with the "answer," and is assigned to the pedal, but not so in Peters. Page 431, l. 3, b. 2, second voice, the fourth quaver is *e flat*, in Peters, *f*. Page 433, l. 2, b. 1, at the pedal entry, the note is doubled on the manual, an octave lower; in Peters the pedal note only is given, the passage in semiquavers being abruptly cut off. Thence, to the end, both editions agree.

No. 30, Alla Breve in D major :—

Ex. 112.



Like the *Canzone*, presently to be noticed, this work is written in the Italian manner, and, as Spitta observes, shows the influence of Frescobaldi (1583(?)–1644), "a master whose writings marked an epoch." It will be found in Vol. VII., in the Peters edition, being the sixth number therein. Beyond its classification by Spitta with the productions of the Weimar period, there is no information to be obtained respecting this movement—at least,

my available references disclose none. A careful examination proves the text of the two editions to be identical from the first note to the last.

STEPHEN S. STRATTON.

(To be continued.)

THE PIANOFORTE TEACHER:

A Collection of Articles intended for Educational purposes,

CONSISTING OF

ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS AS TO THEIR PERFORMANCE.

BY E. PAUER,

Principal Professor of Pianoforte at the Royal College of Music, &c.

(Continued from page 8.)

STEP II.—STUDIES.

Rummel, J. Practical Thorough Bass, in a series of progressive studies on Scales, Arpeggios and Chords. Books I., II., III. Book I. contains all the major and minor scales (only melodies) which begin in a quaver-movement and progress up to a triple movement of semi-quavers. Book II. contains common chords—major and minor—with their inversions in arpeggio; these are followed by various broken chords for both hands in the compass of two octaves. The student will do well to practise these broken chords at first slowly and with a firm touch, thus acquiring genuine—not forced—strength. In Book III. we find the firm chords; they must be struck simultaneously and with the greatest precision, without any use of the pedal, and strict attention has to be paid to a correct striking of the inner or middle notes. The whole work will be found practical, clear, and highly useful.

Berens, H. Studies, Books XV., XVI., and XVII. These books contain 28 studies, comprising scales, turns, shakes, staccato and legato passages, in short all the technical figures most necessary for acquiring a neat, clear, correct, and in time fluent and brilliant execution. Like all studies of Berens the musical content is charming and cannot fail to please the student in a great degree; here the useful is combined with the agreeable.

Pauer, E. "Pianoforte Library."—No. 1. Six studies by *Gurlitt, Krug, Köhler, and Bertini*. In as far as young people are always fond of a change, this book, presenting six studies by four composers will be received with pleasure. No. 2 contains six melodies by *Emil Krause*, a greatly esteemed teacher in Hamburg. The pieces resemble, with regard to form, those of Schumann in his celebrated Album. The first, "Children's Song," is very melodious; the second, "Popular Melody" in a minor, requires a quiet, but expressive and gentle performance; the third, "Poor Peter," must be played with the greatest simplicity; the fourth, "Prelude," requires firmness and decision; the fifth, "Cheerfulness," a moderate animation; whilst the sixth, "The Return from School," must be played with a good deal of brightness. Were it not for the pretty harmonization of these pieces, their technical difficulty would make them already accessible to pupils in the first step. No. 3 brings six studies by *Anton Krause*, no relation of the above composer. The name of Anton Krause has become well known by his charming sonatinas. Study I. is for the C major scale in both hands; Study II. introduces parallel and inverted movements (very useful); Study III. is based on broken chords in both hands; Study IV. consists of broken chords in the right hand only, these require a soft and very equal performance; Study V. demands great

animation, and a ready, swift performance; 'Study VI., in the character of a Scherzo, has to be rendered with humour, great precision, and somewhat sharp accent. No. 5 contains six studies by *J. B. Duvernoy*, a French educational composer of considerable merit. These six studies are melodious and very useful: II. and III. may be used already in Step I. No. 6 presents three studies by *H. Berens*; of these, the third requires a fluent and even finger—pedal must not be used for any of them. No. 29, Two Studies by *J. A. Pacher*, are very brilliant and pleasantly animated, particularly so the second, which reminds of the fluttering of a butterfly.

Brunner, C. T. "First Lessons in the Art of Phrasing." 16 short and melodious studies. Brunner, who was born in 1792 at Brünlos near Stollberg, and who died in 1874, was one of the most active of educational writers. The 16 studies have each a title, which assists in explaining the character which the performance demands. No. 1, "Tenderness," in G; No. 2, "Light at Heart," in C; No. 3, "The Gay Wayfarer," in F; No. 4, "Times gone by," in F; No. 5, "Practice makes perfect," in C; No. 6, "Favourite Polonaise," in A minor; No. 7, "Murmuring Brooklet," in D; No. 8, "A Happy Life," in D; No. 9, "Mind the dots," in G; No. 10, "Devotion," in D; No. 11, "Melodious Study on syncopated notes," in B flat; No. 12, "The Volunteers," in B flat; No. 13, "Study of the shake," in C; No. 14, "A Happy Hour," in G; No. 15, "Song without Words," in G flat; and No. 16, "End of the Ball," in E flat. The whole collection may be warmly recommended for its agreeable, amusing, and useful contents.

RECREATIVE AND DRAWING-ROOM PIECES.

Duggan, C. Richard. "Valerian," Air de Danse in C. In the style of a gavotte, to which a trio in G, slightly more brilliant, is added. It is a good study for learning to play by memory.

Duggan, C. Richard. "Lucille," Air de Danse in G. This piece is also written in the style of a gavotte; it is without any pretension, and will give pleasure.

Dussek, J. L. Russian Air, Rondo in C. With exception of "La Consolation" and "La Chasse" very few of Dussek's smaller pieces are played—more or less they are, what is commonly called, "out of fashion." This Russian air is, however, an extremely useful piece, and if played with fluency, brilliancy, elegance, and accurate observance of light and shade, it will even now be received with pleasure.

Laubach, A. Sonatina in F. This well written sonatina has three movements, namely, an Allegro in common, Andante (really Minuet) in three-four, and an Allegro vivace in two-four time. It is written in a fluent, melodious, and popular style. As it gives a good deal of solid work to do for the left hand, it may be strongly recommended as a useful and instructive piece.

Clark, Scotson. "Gavotte de la Dauphine" in B flat. Written in a very popular style; in order to avoid a certain monotony, which may arise from the frequent repetitions of the same phrase, a very elegant, careful, and rather refined performance is needed.

Krug, D. Op. 346. "Echoes of the Opera. Transcriptions for the Pianoforte." This collection is not only a large but also a highly useful one. Of German composers we find Mozart, Weber, Nicolai, and Goetz represented; whilst of French authors we meet Boieldieu, Auber, and Hérold; and of Italian, Rossini, Verdi, Donizetti, and Bellini. The transcriptions are practically written, and so to say, "fall into the fingers," a sure sign that the author is well acquainted with the instrument.

Gounod, Charles. "Danse des Bacchantes de l'opéra *Philemon et Baucis*." A highly effective and animating dance measure, which at the same time is a capital study for accent and rhythm. It requires accuracy, clearness, excellent staccato, and thorough correctness, for its proper performance.

STEP III.

Raff, Joachim. Suite in E minor. No. 1. Preludio. Raff's pieces are all so well and so cleverly constructed that the teacher may give them with full confidence into the hands of the pupil, who finds in them a vast material to learn and to become acquainted with a considerable variety of technical figures. The "Preludio" requires a firm left hand, and a well-sustained animation for the triplets in the right hand.

Raff, Joachim. Toccata, in C. No. 3. This toccata is a capital "velocity" study; its execution requires fluency, evenness, thorough correctness, and adequate brilliancy. The pedal has to be used very sparingly.

Potjes, Eduard. Bal champêtre. Op. 19. This collection of six pieces consists of a March, Valse, Intermezzo, Mazurka, Polka, and Galop. No. 1, March in E major, is lively and bright; the performer has to take good care to bring variety of touch and tone into the trio (A major, pages 4 and 5), as the simple, often repeated rhythm might, if played carelessly, prove monotonous. No. 2, Valse in E, is brilliant and cheerful, but more difficult than the other numbers. No. 3, Les Gnomes, in G, requires great lightness and clearness for the figures in triplets. No. 4, Mazurka in D, is a cheerful, bright, and well-rhythmized piece, which is sure to become popular. No. 5, Polka in F; very pleasing; the left hand demands great clearness and accuracy for the chords. No. 6, Galop in E flat, must be played with fire and energy. It is very effective.

Beethoven, L. van. "Love in Absence," a cycle of songs, transcribed by E. Pauer. Beethoven's "Lieder-kreis" is one of the most melodious works of the great composer; every phase of feeling—from the tenderest to the fullest—is here represented, and, indeed, there can be no better lesson for expression than this delightful suite of songs. The transcription is easy, and abstains from any interference with the original. The performer will do well to observe scrupulously the time of the different movements.

Progressive pieces from Pauer's Training School. 28 modern and national dances by Mozart, Beethoven, Clementi, Czerny, Herz, Marschner, Mayseder, and Schubert. This collection is full of interest. Not only is it interesting to become acquainted with the dances of our best composers, but also agreeable to be delighted by the naturalness and cheerfulness of the men to whom we are indebted for the grandest works. No. 1, a Walzer with trio by *Muzio Clementi*, the celebrated author of the "Gradus ad Parnassum," is brilliant and highly effective. Nos. 2, 3, and 4 are waltzes by *Mozart*, written for the aristocratic balls of Vienna, held in the splendid apartments (Redouten-Säle) of the Imperial castle. The dances by Mozart are characteristic of the truly Viennese spirit—easy-going, good-natured, and pleasant. Nos. 5 and 6 are two German waltzes by *Beethoven*. These are more energetic and fiery than the preceding ones by Mozart. Nos. 7 and 8 are two Styrian Dances by the celebrated violinist *Mayseder*. Although Joseph Mayseder (1789-1863) never travelled, he succeeded in gaining a great reputation by his effective Polonaises, &c., for the violin. The two Styrian Dances are to be played slower than the waltzes, they demand a quiet, but not indifferent, or phlegmatic expression, and a correct account given to the highest notes. Nos. 9, 10, and 11, are three

Ländler (Rustic dances), by *Carl Czerny*. The musical student will most likely rejoice to meet Czerny in a more amusing way than by playing his studies or exercises; the Ländler show the facility with which Czerny wrote, they are faultlessly constructed, the melodies are natural and pleasing; Nos. 12 and 13 are Two Ländler, by *Heinrich Marschner* (1795-1861). The important dramatic works of Marschner are scarcely known in this country—suffice it to say that Marschner's Operas *Templer und Jüdin* (*Ivanhoe*), *Hans Heiling*, and *der Vampyr*, are held in great admiration in Germany, and that he was even a rival of Spohr and Weber. The "Two Ländler" are full of interest. Nos. 14, 15, 16, and 17 are "Four Walzer," by *Franz Schubert*. This celebrated composer was very fond of improvising waltzes, and when asked for one or two of the most pleasing, he would write them down in very short time. The number of Schubert's waltzes is very great, they are all collected in Augener's Edition of Schubert's Piano Works, Vol. ii., and may be recommended as an excellent study for young composers. Nos. 18, 19, and 20 are Three Walzer by *Henri Herz* (1805-1888). They are very pleasing, more particularly so No. 20. No. 21, Polka by *E. Pauer*; No. 22, Galop by the same; and No. 23, Mazurka by *Chopin*. The supremacy of Chopin as a composer of mazurkas is here fully shown. No. 24, Irish Hornpipe; the characteristic fire and mirth of the Irish hornpipes are irresistible, and the present one furnishes the best proof of this assertion. No. 25, Spanish Dance (*Guaracha*), by *Auber*; it belongs to the ballet music of the celebrated opera *La Muette de Portici* (Masaniello). No. 26, Fandango by *Mendelssohn*. This melodious and pleasing piece is also a Spanish dance, belonging to Mendelssohn's opera, *The Wedding of Camacho*. Originally the Fandango (belonging to Andalusia) was written in $\frac{3}{4}$ time, but later in $\frac{3}{8}$ time, by which alteration it assimilated itself to the Bolero and Sequidilla. No. 27, Monferrina by *M. Clementi*. The Monferrina is an Italian peasant's dance. No. 28, Tarentella by *E. Pauer*. The Tarentella is a Neapolitan dance, whilst the Saltarello belongs to Rome.

Reynald, Georg. Œuvres choisies. No. 1, *La Fontaine*, a kind of study for broken chords and chromatic scales. No. 2, *La Chapelle* (The Chapel), a well-sustained and expressive piece in B flat, not at all difficult. No. 3, *Lis des Vallées* (Lily of the Valley). A graceful movement in C; the arpeggio passages have to be rendered with softness, and very smoothly. No. 4, *La Gondole*; a kind of study in D, useful for both hands. No. 5, *Montagnard* (Mountaineer), in B flat, in the time of a valse; it requires great neatness and accuracy; the staccato passages (pages 4 and 5) have to be given very clearly, and with delicacy. No. 6, *Chute du Jour*, a pleasing Nocturne in B flat, agreeable to play. No. 7, *La Rosée du Matin* (Morning Dew); very pleasant. No. 8, *Le Lotos*, a kind of Romanza in C, which is varied by a Trio in F.

Pacher, J. A. "Le Ruisseau, Étude de Salon," in F. Pacher was one of the most popular pianoforte teachers in Vienna, and his pieces were, and are even now, great favourites with the amateurs of the Austrian capital. The style of the "Ruisseau" is related to that of Charles Mayer; it is a fluent, pleasing, and practical one; great accuracy, light fingers, moderate use of the pedal, clear and correct execution of the chords in the left hand, are the necessary qualities in order to make the piece very effective.

Pacher, J. A. *Tendresse* (Tenderness), a simple unpretentious melody in F, which will undoubtedly give pleasure to the student.

Pacher, J. A. "Recollections of Italy"; six tran-

scriptions for the pianoforte. No. 1, "Casta diva," from Bellini's *Norma*; No. 2, "A te o cara," quartet from Bellini's *Puritani*; No. 3, "Chi mi frena," from Donizetti's *Lucia di Lammermoor*; No. 4, trio from Donizetti's *Belisario*; No. 5, "Ernani involami," from Verdi's *Ernani*; No. 6, trio from Rossini's *Tell*. These pieces are highly effective, and may be warmly recommended as a preparation or introduction for Thalberg's more difficult transcriptions called, "L'art du Chant."

Oesten, Theodor. "Souvenir des Alpes." No. 1, "Les Clochettes" (The Little Bells); No. 2, "Le Soleil couchant" (Sunset). Both pieces are written in a pastoral, simple, but very melodious style.

(To be continued.)

Our Magazine of Good Words.

SOME people seem born with the temperament and the tastes of genius without its creative power; they have its nervous system, but something is wanting in the intellectual. They feel acutely, yet express tamely.—*Lord Lytton*.

OUR sweetest songs are those that tell of saddest thought.—*Shelley*.

WITH advancing age and increasing demands, the circle of favourites becomes smaller and smaller; the cause lies in ourselves as much as in them. Where is the master about whom one's opinion remains exactly the same all through one's life?—*Schumann*.

IN the presence of lovely scenery, of exquisite art, or when listening to enchanting strains of music, our nature is stirred to its depth. "We feel that we are greater than we know," and then comes the recollection of what we are, and the thought of what we might have been.—*Illustrated London News*.

THE senseless clapping of hands, which rudely destroys the spell of music's final triumph, or breaks in upon her whispered, sighing farewell.—*Author of "Gifts for Men."*

TASTE is not stationary. It grows every day, and is improved by cultivation, as a good temper is refined by religion.—*Willmott*.

ALL true art is a groping after heavenly ideals, and all art-works are anticipations of future spiritual realities.—*Schoberlein*.

EVERY work of art has its moral, says Hegel, but the moral depends on him that draws it.—*G. H. Lewis*.

A HEROIC person walks at his ease through and out of that custom or precedent or authority that suits him not. Of the traits of the brotherhood of writers, savants, musicians, inventors, and artists, nothing is finer than silent defiance advancing from free new forms. In the need of poems, philosophy, politics, mechanism, science, behaviour, the craft of art, an appropriate native grand opera, shipcraft or any craft, he is greatest forever and forever who contributes the greatest original practical example. The cleanest expression is that which finds a sphere worthy of itself, and makes one.—*Walt Whitman*.

IF your hand is always on your paper [or instrument], you will work thoughtlessly.—*William Hunt*.

DID you ever see two friends whom you could liken respectively to a major scale and its relative minor?—*L. A. Grodno*.

ECHO, the shadow of sound.—*Horace Smith*.

HONEST admiration and sympathy, like spring showers and sunshine, bring out the hidden buds of genius at all points into blossom and fruit.—*F. Max Müller*.

CAN art stand alone, apart from life, thought, manners, work? Art will be beautiful when life is beautiful, and

assuredly not till then. When the world finds contentment in congenial habits of work, and no longer treats life as a scramble for places; when it has leisure to be happy, and strength to be simple, we shall find art again there, without going far to seek it. To fuss about it, where there is neither strength, simplicity, nor peace, to think that money can buy it, or exclusiveness create it—this is not Art, but *Æsthetics*.—*Pall Mall Gazette*.

LETTER FROM LEIPZIG.

At the last Gewandhaus concert of 1891 Fräulein Hermine Spies was the vocalist. The eminent contralto was in splendid voice, and sang superbly Haydn's grand scena "Ariadne auf Naxos," as well as Lieder by Schubert, Brahms, and d'Albert. The accompaniments of the scena had been arranged for orchestra by Ernst Frank. His score is lacking in style and dignity. Haydn's ideas are worthy of better treatment.

We shall soon be losing Fräulein Spies, for she is engaged to be married, and intends, after the happy event, to give up singing in public. Herr Capellmeister Paur was the pianist at this concert, and gave a fine performance of Brahms' Concerto in B flat. He is a little too much inclined to *tempo rubato*. His solo pieces were:—Nocturne in D flat (Chopin), Scherzo capriccioso (Paur), and Polonaise in A flat (Chopin). Herr Paur has a fine bravura style. His performances were received with enthusiasm, and he was several times recalled to the platform. Herr Paur, whose tenure of office as conductor of the Opera is now at an end, is leaving Leipzig shortly. Gade's "Nachklänge von Ossian" and Beethoven's Eighth Symphony were the orchestral works on this occasion.

At the New Year's Concert the Thomaner choir, according to ancient custom, supplied the bulk of the music. After a fine performance by Herr Homeyer of Bach's "Toccata in the Dorian mode," the same master's grand cantata "Ein feste Burg" was admirably sung by the choir, though the soloist was scarcely up to the Gewandhaus standard. The choir also sang four Lieder composed by their conductor Dr. Rust. Cherubini's overture "Anacreon" and Schumann's First Symphony were also included in the scheme.

At the eleventh Gewandhaus concert on the 7th of January Miss May Brammer, a young English violinist, made her *début* in Wieniawski's Concerto in D minor. The lady proved herself the possessor of very high qualities, excellent technique, much *verve* and *aplomb*, and also a very full and beautiful tone. Her later contributions (with pianoforte accompaniment) were not so happily chosen: Svendsen's somewhat pretentious Romance in G and Sarasate's "Zapateado." The last is acceptable only when played by Sarasate himself. Nevertheless, the artist was warmly applauded for her rendering of both pieces. At the same concert Herr Leopold Demuth, who has succeeded Herr Perron as our leading operatic tenor, made his *début* at the Gewandhaus. He was favourably received, though his vocal qualifications are hardly yet equal to concert work. He sang an air from *Jessonda* by Spohr, Löwe's ballad "Herr Oluf," Schubert's "Am Meere," and Liszt's "Wieder möcht' ich dir begegnen." His rendering of "Herr Oluf" was distinctly good, and met with hearty recognition. His other songs were marred by the *vibrato*, and indecision in the matter of rhythm. Herr Demuth possesses a voice of great natural beauty, and at the theatre he is an established favourite. This concert began with Weber's *Euryanthe* overture, and ended with the Second Symphony of Brahms, that in D. A great many people went away at the end of the slow movement, but those who remained made up, by the heartiness of their applause, for those who had left. The symphonies of Brahms have not yet won the hearts of the public.

The second chamber concert of Messrs. Prill, von Dameck, Unkenstein, and Wille, took place on January 9th. Their programme included a quartet by Haydn, another by Smetana, and the great quartet in A minor of Beethoven.

We announce with regret the death of Frau von Herzogenburg, a well-known dilettante, and wife of the eminent composer, Professor Heinrich von Herzogenburg.

OUR MUSIC PAGES.

THE piece for this month is the serenade (No. 5) from "Reinecke's 8 Children's Songs, Op. 138, with violin and pianoforte accompaniment." Anyone trying over this little piece may readily understand how pretty the entire set is, and how truly both words and music belong to the world of little children. In the complete set separate parts are printed for violin and the voice. How much better it would be if all songs were published with a separate voice part, to obviate the necessity for singers to look over the pianist or provide themselves with two copies.

Reviews of New Music and New Editions.

The School of Technique and Expression for pianoforte. By E. PAUER:—No. 8,326, "24 Easy and Melodious Studies" (net, 2s.); No. 8,327, "20 Rhythmical Sketches," intended for the study of various rhythmical expressions (net, 1s. 6d.); No. 8,592, "12 Short, Easy, and Melodious Duets" (net, 1s.). London: Augener & Co.

THE difference between an "exercise" and a "study"—not always realised by pupils—can be well exemplified by a comparison of the first-number of these little volumes with the preceding number of the series, the book of finger-exercises noticed in our last issue, since most of the studies are based on "figures" found in the exercises. Analysis of the means by which a comparatively uninteresting exercise of a few notes is made to yield material for a page or two of interesting music—from which, by the way, the emotional element is by no means absent—is likely, moreover, to give considerable insight into the art of composition, especially as Mr. Pauer's form is here of the clearest. In the "Rhythmical Sketches" he is of course on much higher ground. These reveal not only the experienced teacher, but also the genial and ingenious composer. Students "shaky" in their time will do well to master these pretty little pieces. When they have done so, they will have reason to thank Mr. Pauer for a great service. The Duets are delightful little pieces, full of melody of a refined and characteristic type, and harmonised with rare skill and taste. The treatment of the major scale which forms the melody of the opening number, entitled "Prelude," shows much humour.

Three Romances for pianoforte. Op. 14. By STERNDALE BENNETT. (Edition No. 6,055; net, 1s.) London: Augener & Co.

THESE are not pieces that have still to make their reputation. Schumann, reviewing some compositions of Bennett's in 1838, remarks—after enthusiastically discussing the "Sketches," Op. 10, and the "Impromptus," Op. 12—of the "Romances," Op. 14, that they show great progress, especially with regard to their profound and sometimes strange harmonic combinations and licences, and their wider and bolder structure. "In the abundant outpouring of song," he says, "they are like his other works; in them, too, reigns especially the melody of the high part. What distinguishes them is their greater passionateness—the first Romance is even violent; the second only seems to be more calm; and in the last there is again an overflowing full of longing plaints. They stand as little in need of analysis as a beautiful poem; the elect will understand them. As peculiar beauties of the second Romance, I may yet point out the at every recurrence newly harmonised entrance of the

melody, and the magnificent basses. Indeed, the basses show us always what sort of people one has to do with." Can anything be added to this? Yes! Need anything be added to it? No!

Barcarolle in F for pianoforte. By JOHN FRANCIS BARNETT. London: Augener & Co.

A CHARMING melodiousness, always tasteful and often piquant harmonisation, effective presentation, and general mellifluousness, make Mr. Barnett's *Barcarolle* a piece *par excellence* for the drawing-room. No player who does justice to it will fail to delight his audience, and reap golden opinions for himself and the composer. The *Barcarolle* is also a good piece for practice—it offers excellent opportunities for studying the *cantabile* style, and the subordination of accompanying parts to a principal one.

Preparatory Pianoforte School. By H. HEALE. Part I. (Edition No. 6,186a; net, 2s.) London: Augener & Co.

AFTER reflecting on the fact that such a large number of piano schools have already been published, we conclude that there must still be a demand for practical and systematic works of this kind, and if so, the one now before us by H. Heale is well calculated to meet this demand. It is a wonderfully compact little volume of 69 pages, containing the necessary rudiments of music, defined and explained in a clear and concise style, and melodious examples, some of which are original, and others taken from the works of Mozart, Beethoven, Weber, Schubert, Gurliitt, &c. The author's notion of illustrating in canon form the various kinds of simple and compound rhythm is decidedly a good one, imparting at the same time great independence to the fingers, and quickness to the eye in reading. The major and minor scales (in both harmonic and melodic forms), with the semitones and augmented intervals marked, are all written out at full length and explained, and each scale is followed by fingering exercises and pieces in the same key, these latter being easy and progressive. At the end of the book are two pages of technical exercises for daily practice, followed by 17 studies selected from the easy variations of Handel, Mozart, Weber, &c. We think this volume will soon become popular amongst teachers of the young, as it is the work of one who knows what elementary teaching ought to be.

17 *Études mélodiques*. Op. 194. Books I. and II. By A. LOESCHHORN. (Edition Nos. 6,556-7; each, net, 1s.) London: Augener & Co.

HOW charming indeed are these melodic studies! full of refined sentiment, each study educates the taste and the fingers. To one who has advanced so far, they offer all that can be desired for the improvement of his technique and style, therefore we earnestly recommend them to the notice of teachers and students. They are arranged in progressive order, are carefully fingered and marked with the correct metronome and pedal signs. The degree of difficulty is about the same as that of Heller's Op. 46.

Sur la Rive. Morceau caractéristique. *Senta's Traum*. Spinnerlied. By ANTON STRELEZKI. London: Augener & Co.

THESE are two elegant compositions which, if rendered with the requisite amount of delicacy and taste, even by players of moderate capacity, will prove themselves worthy the attention alike of player and listener, as they are quite above the average of *salon* music. The two pieces resemble each other in character, both having a running accompaniment in semiquavers throughout, and

containing excellent material for acquiring fluency. The title of the second piece, *Senta's Traum*, carries us in imagination to the second act of the *Flying Dutchman*, where Senta is dreaming amongst the spinning maidens.

La Fontaine. Morceau de Salon. By F. KIRCHNER. London: Augener & Co.

THIS is an easy, showy piece of a particularly light character, the first sixteen bars, for instance, being but a repetition of a descending chromatic scale with a simple chord accompaniment. It belongs to a class of music much sought after, which makes little demand upon the player either intellectually or technically.

Morceaux favoris pour piano à quatre mains, No. 38; Scherzino by LUDWIG SCHYTTÉ. London: Augener & Co.

THE melody of this bright little piece once heard is not likely to be soon forgotten. It is not, however, of the *prononcé* (not to say, vulgar) type to which most "catchy" music belongs, but is, on the contrary, graceful, and marked by a certain quaintness which should attract players who can phrase intelligently.

Five Songs for Mezzo-Soprano, by EMIL KREUZ, Op. 19. (Edition No. 8,878; net, 1s.) London: Augener & Co.

THESE consist of three lyrical and two dramatic examples of this rising young composer's style. The former are entitled respectively, "Children's Voices," "Wandering through the Meadow Sweet," and "Friendship"; the latter "Dawlish Water" and "Waiting at the Gate." While sufficiently faithful to poetic requirements, Mr. Kreuz never forgets that he is writing for the voice, and his accompaniments deserve, perhaps, still more praise, since they are thematically interesting without being at all difficult to play.

Farewell Song, for soprano, alto, tenor, and bass, with pianoforte accompaniment. By R. SCHUMANN. (Edition No. 4,628; net, 4d.) London: Augener & Co.

SCHUMANN'S *Beim Abschied zu singen*, Op. 84, was originally written for chorus, with the accompaniment of two flutes, two oboes, two clarinets, two bassoons, and two horns; but when it was printed, the pianoforte was given as an alternative for these instruments. The year of its composition is 1847, that of its publication 1850, and that of the first performance 1862 (February 13th, Leipzig Gewandhaus). To say that the music fits E. von Feuchtersleben's well-known poem admirably is tantamount to giving it the greatest possible praise. Indeed, the part-song is full of sweet beauty and soothing comfort. Nothing could be more appropriate than the original accompaniment. Here, however, the pianoforte part is printed. Both the German words and an English translation are given: *Es ist bestimmt in Gottes Rath, dass man vom Liebsten was man hat, muss scheiden* ("It is ordained by Heaven above, all things that we most dearly love must leave us").

Keen blows the Wind upon Clebrig's side. Vocal quartet for soprano, alto, tenor, and bass, with pianoforte accompaniment. By EDITH SWEPSTONE. (Edition No. 4,650; net, 4d.) London: Augener & Co.)

THIS is a fresh, singable part-song in which the character of the words is well brought out: "Keen blows the wind upon Clebrig's side"; "But soon the birds will begin to sing"; "Hark! how the black lake, tempest-tost, thunders"; "O, then the soft west winds will blow"; &c.

Glees and Choruses from the works of English composers. Arranged for female voices by H. HEALE. Book IV. of "Glees and Choruses in Four Parts." (Edition No. 4,324; net, 1s.) London: Augener & Co.

AS in some of the previous numbers of this excellent series, Sir Henry Bishop figures again largely in this part, four of the six numbers being by him, and two by R. J. S. Stevens. The favour shown to the composer is not surprising, for his reputation and appreciation are based on very real qualities—qualities that lie open and gain friends at once. Of the fair fame of R. J. S. Stevens the reader need not be told; the lover of glees is not less familiar with his name than with that of Sir Henry Bishop. The fourth book of "Glees and Choruses" contains of the latter composer, "My Fatherland," "In Prospect Wide," "To Harmony," and "Up! Quit thy Bower"; and of Stevens, "From Oberon in Fairyland," and "Address to the Sun."

Vortragsstudien, Nos. 3, 4, 5, 6. Eine Sammlung hervorragender und beliebter Tonstücke alter Meister für Violine mit Begleitung des Pianoforte bearbeitet von GUSTAV JENSEN. London: Augener & Co.

No. 3 (Joseph Haydn, *Adagio recitativo*) of the *Vortragsstudien* (Studies on Rendering) is a very appropriate example of the series of pieces bearing this title. The short *Recitativo* which interrupts the melody calls for a certain style in delivery, and will tax the powers of the violinist in this respect only. There is otherwise no difficulty in the movement, which is, indeed, quite easy, and those who have mastered the third and fifth positions have here a very good opportunity of displaying their taste and power of expression. Very little need be said of the two movements comprised in No. 4 of the collection. The Sarabanda and Tambourino of Jean Marie Leclair are so well known and beloved by all that there are probably few violinists without a copy, and these should be so no longer, as the present edition leaves nothing to be desired, the two pieces never having been offered before in a more acceptable form than the present. The sprightly Tambourino is not exactly easy—a knowledge of the first five positions, some independence of finger, and a good steady bowing being indispensable, but the student cannot do better than make a study of both these pieces. No. 5 is a very quaint and interesting Menuet, followed by a Gavotte by the old, though little known writer, Veracini. It makes no demands in point of difficulty on the performer, and is sure to please where there is a taste for works of old masters. The last number we have to hand is the lovely slow movement, the only one which can be essayed by amateur violinists, from the celebrated *Triller-Sonate* of Tartini. We welcome it again in the present carefully edited edition of Gustav Jensen, as it is a gem which will be admired as long as the love of pure and simple melody exists.

Romance for violin and piano. By L. SCHRATTENHOLZ. London: C. Woolhouse.

THIS piece is essentially a duo for violin and piano; indeed, we rather think the piano part the more interesting, as it certainly is the most florid of the two. The Romance is written in quite a modern spirit; the character of the subject, given out in the beginning by the violin alone, is dramatic and expressive, and the interest in the theme is well sustained to the finish. There are no technical difficulties in the composition, but a knowledge of the different positions and considerable power of expression, are requisite in the performance. The Romance will no doubt find favour with many.

Sonatina in B flat for violin and pianoforte. By IGNAZ LACHNER. Edited and fingered by ÉMILE THOMAS. London: Augener & Co.

WE become acquainted through this edition with a charming duet. The number of easy compositions for violin in the sonata form is so limited that all those who, while not being great executants, aspire to something more than the romance or gavotte, will welcome this publication. As a rule, amateur violinists are shy of the title "sonata," owing to the fact that the works written for the instrument in this form demand a player above the average to make them acceptable, but with writers like Ignaz Lachner this feeling will wear off. The teacher who seeks to impart an early love of classic forms ought also to feel grateful to the writer of such a work as this. The Sonatina before us consists of three movements—an *Allegro vivace*, a bright *Tempo di Minuetto*, and a *Finale (Allegretto grazioso)*—all of which are equally good. It is melodious and yet not trifling, easy and yet never weak, and in this respect is unlike the many attempts in this direction we have met with. The present edition is the more acceptable in having been carefully bowed and fingered by M. Émile Thomas. We rather regret the awkward turn-over in the violin part at the *da capo* of the Minuet.

Sonatinas in F and C for violin and pianoforte. By FERDINAND RIES. Edited and fingered by ÉMILE THOMAS. London: Augener & Co.

THE first of these two Sonatinas is in an older form than the one we have just noticed. It contains only two movements (*Allegro* and *Tema con variazioni*), and is more satisfactory than most compositions for the two instruments written about the same period, the violin part being often *ad libitum*, and generally so weak that it was of no interest either to player or listener. The violin might in this instance have been given more of the subject and less accompaniment, yet the part is both easy and fairly effective. The piano part is flowing and melodious, and as it also contains the best of material for both mind and fingers, it is sure to give pleasure to many young players, and at the same time prove of much value from an educational point of view. The above remarks apply equally to the Sonatina in C of the same author, which comprises three bright movements—*Allegro*, *Andante*, and *Rondo*. Of the two we think this one will be mostly preferred, being the better both in form and treatment. The violin part extends to the fifth position, but is no more difficult on this account than the previous Sonatine in F. Both are edited by Émile Thomas, and issued in Messrs. Augener's best manner.

Romance for violin and piano. By EUGEN PHILIPS. London: C. Woolhouse.

THE appearance of this composition at a first glance and its dedication will give one the impression that it was written for the few rather than for the many, but a better acquaintance with it will prove to the amateur that the difficulties are surmountable, and will well repay him the task, the phrases being so well written for the instrument. The Romance will win favour with all violinists, as it is a very effective solo.

Cavatine for cello. By EUGEN PHILIPS. London: C. Woolhouse.

'CELLISTS will find in this solo an acquisition to their repertoire—a *larghetto appassionato* affording every opportunity of displaying the expressive resources of the instrument, and which is also of intrinsic merit from a musical point of view, being in every way superior to most pieces of the kind to which we are often called upon to listen.

C. REINECKE'S CHILDREN'S SONGS.

Op. 138, No 5.

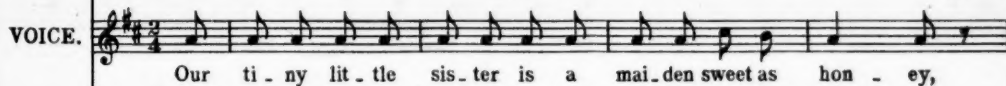
A SERENADE.

Allegretto vivace.

VIOLIN.



VOICE.



Allegretto vivace.

PIANO.



A mai - den sweet as hon - ey, We'd give her not for

mon - ey; Her cheeks are like the cher - ry Her mouth is ev - er mer - ry, Her

step is light and ai - ry, She laughs and sings and leaps and springs, As

gay as a - ny fai - ry. As gay as a - ny

fai - ry. She

is our lit - tle trea - sure, And we love - her be - yond mea - sure, Here's

dar - ling lit - tle Kit - ty, So gen - tle, good and pret - ty, And

wadd - ling lit - tle John - ny, So blithe and fresh and bon - ny, They

love her ve - ry dear - ly, And they wish and hope sin - cere - ly, The gol - den sun may

ev - er shine A - bout her path - way clear - ly.

Romance sans Paroles for violoncello. By J. RADOUX. London: C. Woolhouse.

THIS little Romance is sure to win a way to popularity, as it is both well written and very effective for the instrument. It is within the scope of most 'cellists, and its melodious theme quite fulfils what its title promises.

Six Compositions for the Grand Organ, with pedal obbligato. By GEORGES MAC-MASTER. Paris: Le Beau; and London: Schott & Co.

THE gifted organist of the Trocadéro concerts has here provided a set of pieces which should prove useful. They are effective and at the same time well within the reach of players of average ability. Their variety may be judged from the titles, which are as follows: "Offertoire," "Marche nuptiale," "Communion," "Épithalame," "Pastorale," "Grand Chœur." The first, third, and fifth are suitable for opening, the second, fourth, and sixth for closing voluntaries. No. 3, the "Communion," is, perhaps, the most likely to be popular; but all the pieces are of a "taking" kind, though by no means so frivolous in style as many French organ compositions.

Cecilia. A collection of organ pieces in diverse styles. Edited by W. T. BEST. Book XLII. (Edition No. 5842, net, 1s.) Augener & Co.

THIS book contains four pieces as "diverse" in style as could possibly be wished. The first is a Prelude and Fugue in G major, by E. Aguilar, which well exemplifies his skill in writing for the "king of instruments"; following which are an "Elevazione" and an "Offertorio" by Domenico Zipoli, who was organist of the Church Del Gesù, Rome, in 1716. These pieces are very dissimilar in style, the first-named being remarkable alike for the variety of the figures of which the melody consists and for the simplicity of the harmonies which support them. It would certainly attract attention if included in a recital. The second example of the eighteenth century master is a vigorous piece of writing in the "Handelian" style—always effective on the organ. The last piece is a dignified and tastefully conceived "Civic March" by the Editor, in which most effective use is made of the triplet. Mr. Best's march is admirably adapted for use as an "out-voluntary."

Charles Mayer's New School of Velocity. Forty studies for the Pianoforte. Op. 168. Four books. Leipzig, F. E. C. Leuckart. London: Augener & Co.

ALTHOUGH some of Charles Mayer's studies enjoy a certain popularity, his "New School of Velocity" is scarcely known, and for this reason it appears desirable to draw the attention of pianoforte students to this in many respects valuable and useful collection. One reason for the proportionate neglect of this work may have been that it was published in eight instead of four books, in which form the new, very well engraved, printed, and elegant edition is presented. The present edition has been supplemented with Metronome marks, and to each Study a title (in German, English and French) is added, which describes the characteristic feature, and acts as a sort of guide for students who do not enjoy the superintendence of an experienced teacher. Charles Mayer, born 1799, at Königsberg (in Prussia), was a pupil of John Field, the favourite pupil of Muzio Clementi. For thirty-one years Mayer resided at St. Petersburg, where he was much respected and valued as an excellent teacher, whilst his elegant, finished, and highly brilliant piano-performances were cordially admired; indeed, his perfect technique and the ease with which he conquered the most difficult

passages were recognised and praised by amateurs and artists. From 1850 until 1862, the year of his death, he resided in Dresden, composing great numbers of short, pleasing, but rather manufactured pieces, which are decidedly inferior to his former works. Mayer wrote with great facility and, as he understood all the intricacies and features of piano technique, he was able to present a good deal of variety. His melodies are natural and agreeable, his modulations never forced, and his choice of technical figures is always elegant and pleasing. His treatment is richer than that of Czerny, although not quite so solid and carefully finished as that of Moscheles; again, Mayer possessed greater inventive talent than Kalkbrenner, and his Studies may lay claim to own more substantial material than those of Henri Herz; in short, he is rather a more elegant and pleasing than original and earnest composer. We give here a short description of each of the forty Studies:—Book I., No. 1, "Diligence" (C), Scales with shakes in the right hand. No. 2, "Perseverance" (C), the same figures for the left hand. No. 3, "The Butterfly" (C), broken chords, which have to be played swiftly and lightly. No. 4, "Toccatina" (C), requires an easy and ready performance. No pedal marks are given, and therefore no pedal has to be used. No. 5, "Spinning-top" (C). The movement of the right hand must be flexible and crisp. No. 6, "Agility" (D). Melody must be given with distinctness, yet great delicacy. No. 7, "Determination" (E flat), a brilliant study of octaves for the left hand. No. 8, "Appassionato" (C minor), a brilliant *arpeggio* study. The thumb has to be passed with great ease. No. 9, "Sylphs" (E flat). Very graceful and pleasing. No. 10, "String of pearls" (B). Elegant scale-study. No. 11, "Graziosa" (E flat). Requires delicacy of touch and pliability of finger. Book II., No. 12, "May-breezes" (F). Easy, fluent, and clear execution. No. 13, "Vibration" (A). Elasticity, lightness, and total absence of any effort will render this study brilliant and effective. No. 14, "The Storm" (C). Very useful for the left hand. No. 15, "Swiftess" (E flat). Elegant and highly effective. No. 16, "The Shake" (G flat). Brilliant, although somewhat fatiguing. No. 17, (B) "Triolinetto." An effective and very brilliant trifle in triplets. No. 18, "Impatience" (A minor). Readiness, certainty, and great distinctness in both hands. No. 19, "The Rivulet" (A). Pleasing and fascinating. No. 20, "Elegance" (D flat). Useful for practising double notes. No. 21, "Resolution" (G minor). Energy, fire, and great force will give the desired effect. Book III., No. 22, (B) "Zephyr." Light, elastic, almost flying movement for the right hand is absolutely required. No. 23, "Moto perpetuo" (D). Good study for velocity. No. 24, "The Little Wheel" (B). Very brilliant. No. 25, "Trepidation" (A minor). Broken octaves, useful but slightly fatiguing. No. 26, "The Tournament" (C minor). Highly effective, good for concert-performance. No. 27, "Scherzando" (C). Useful for practising staccato-chords. No. 28, "Perturbation" (D). Full of fire and animation. No. 29, "Eroica" (E flat). Requires a grand, vigorous, and manly style. No. 30, "Constancy" (E flat). Melody must be given clearly, with due expression, but not forced. No. 31, "The Race" (E). Swiftess, readiness, and bravura are the leading characteristics. Book IV., No. 32, "The Swallow" (G flat). The little finger of the right hand must strike with certainty. No. 33, "Obstinacy" (D). Force and absolute vigour. No. 34, "Velocity" (F). Rapid scales, shakes and light turns. No. 35, "Sadness" (F minor). Broken octaves, &c., with agreeable melody. No. 36, "Sliding" (A flat). An excellent wrist-study. No. 37, "The Water Nymphs"

(A minor). Effective as a drawing-room piece. No. 38, "First Sorrow" (E minor). Melody very singing, accompaniment fluent, but subdued. No. 39, "Anxiety" (F). Elegant, good study for the left hand. No. 40, "Elasticity" (G flat). Excellent as a wrist-study.

E. P.

Operas and Concerts.

LYRIC THEATRE.

THE long-anticipated comic opera, *The Mountebanks*, written by Mr. W. S. Gilbert and composed by the late Mr. Alfred Cellier, was produced at the Lyric Theatre on the 4th of January with very great success. The circumstances attending the production of the work were of the most pathetic kind. It had been announced, and then postponed in consequence of the illness of the composer, who, just as he had completed the music, felt the hand of death to be upon him. It was sad that, after reaching a stage in his career that promised such bright hopes for the future, poor Alfred Cellier should be laid in his grave at Norwood Cemetery on the very day, December 30th, when the opera was announced for performance. Recalling the musical work of the composer, it can hardly be forgotten that he had a long struggle for success. Like so many composers the reward of talent and toil came but slowly, and as we look back upon his labours and compare what he has done with what he might have done, we can but feel deep regret that the successes of the cultured musician are so dearly purchased. Truly we may say with the poet Shelley, "They learn in suffering what they teach in song." It is a singular fact, too, that prosperity often comes about by accident, as in the case of Alfred Cellier, who produced the music of his comic opera, *Dorothy*, to another libretto, which failed. When brought out at the Gaiety theatre with the new libretto it pleased to some extent, but afterwards gained ground and eventually became the most popular comic opera of the day. But the composer has done more ambitious work than *Dorothy*, one of the most successful songs in that opera being a ballad, an early composition of Mr. Cellier, and introduced into the score. There are many works of great merit written by him which have not yet had justice done to them. One of these is the grand opera, *Pandora*, which was successfully produced at Boston, U.S.A. This contains some beautiful music, and if London gave more attention to serious opera, it might be produced here. It was the intention of the composer to arrange it as a cantata in the hope that the music might not be entirely sacrificed. There was also a graceful work by him, the music to Gray's "Elegy," which has much poetical feeling and is full of characteristic effects. Other comic operas by him were *The Sultan of Mocha*, *The Tower of London*, *Doris*, &c. The last-named opera was on an old English subject, admirably treated, but it never met with the success of the simpler work *Dorothy*.

The story of *The Mountebanks* is one of those grotesque efforts of Mr. W. S. Gilbert in which he has no rival. The author of *The Palace of Truth*, *The Pirates of Penzance*, *The Mikado*, *H.M.S. Pinafore*, and other quaint productions, has in *The Mountebanks* occasionally repeated himself, but few will be disposed to complain of that. Most persons interested in comic operas are by this time acquainted with the main outlines of the story, and therefore we will only recall the chief features, which lead to a great deal of drollery of an unexpected kind. These effects are caused by the personages of the opera drinking a magical liquor which compels them for a time to actually become the characters which they have assumed. Thus a secret society of brigands having disguised themselves as monks in order to waylay and plunder a Grand Duke and Duchess, travelling in Sicily, where the scene is laid, are compelled to be monks for a period until the antidote can be administered. A young damsel who has assumed the disguise of an elderly lady finds herself actually stricken with old age, and in place of sweet seventeen she suddenly reaches the age of seventy-four. A young couple, who have sighed for wealth and grandeur, are transformed to the Grand Duke and Duchess they have envied,

and find themselves less happy than in their old simplicity of life. Various other changes take place, but none so whimsical as the transformation of the clown of the Mountebank *troupe* and the chief dancing girl to clockwork figures of Hamlet and Ophelia. This, of course, is mechanical fun, but so extremely comic are Mr. Harry Monkhouse and Miss Jenoure in these characters that their amusing acting and singing have much to do with the success of the opera. A duet with the refrain, "Put a penny in the slot," is nightly greeted with shouts of laughter. The music of Mr. Cellier agrees well with the comic ideas of Mr. Gilbert, but frequently he reaches a higher standard than that of merely humorous music. Some of the melodies are extremely graceful in idea, well written for the voices, and full of charming passages in the instrumentation, which is always appropriate but never distresses the vocalists by being over-elaborated. In fact the composer has shown himself a worthy disciple of Auber. The concerted music and choruses are frequently charming. The passage in which the mock monks are compelled to sing a doleful strain while the girls to whom they were to have been married are lamenting the enforced celibacy of their lovers was an extremely clever device carried out in true musicianly style. Some of the half humorous, half sentimental melodies are also very pleasing. Everywhere the score abounds with passages of the most felicitous kind. We cast these flowers of admiration on the tomb of the late Alfred Cellier with genuine regret that his tuneful labours have ended. He sleeps in peace, his career being another instance of the steep ascent which the musician has to climb for fame.

LYCEUM THEATRE.

IN the important revival of *Henry VIII.* at the Lyceum Theatre Mr. Henry Irving has adopted a plan which is worthy of imitation on all such occasions. He has gracefully invited a young composer, Mr. Edward German, to write music expressly for the performance, and this has been done with complete success. Mr. Edward German, having displayed more than ordinary ability at the Royal Academy of Music, has since composed some excellent works, chiefly for the orchestra. These, as our readers will remember, have been heard at the Crystal Palace and in the concert-room with much pleasure, combined with the hope that in the future Mr. German would rise still higher. For the representation at the Lyceum he has written a stately overture, which did not receive the attention it deserved on the first night, owing to the excitement respecting the play. But this will be appreciated as an artistic and able production, in which themes afterwards employed in the incidental music are woven with much skill. There is a march to celebrate the appearance of Cardinal Wolsey, and a still more elaborate one for the coronation of Anne Bullen. The pageant music of this scene is brilliant and effective. There are a couple of charming dances, one of them a "Dance of Shepherds," in which the King and the guests of the Cardinal take part in pretty masquerade costumes as shepherds with their crooks decorated with garlands. The melody of this dance is charming, as are also the quaint "Torchlight Dance," in which grotesque figures are seen disporting; a "Thanksgiving Hymn;" and graceful music accompanying the "Vision of Angels" at Queen Katherine's deathbed; besides a beautiful trio, "Orphans," sung by three young ladies from the Royal Academy of Music, the Misses Robinson, Lancaster, and Lewis. In every respect we may congratulate the composer and the manager, as the music was an additional attraction. While on this subject we may appropriately allude to the performance of *Hamlet* at the Haymarket Theatre by Mr. Beerbohm Tree, who has invited Mr. Henschel to compose incidental music to the play. Mr. Henschel has accomplished his task with the skill and poetic feeling that might be expected from so cultured a musician. When the first performance was given at the Theatre Royal, Manchester, it so impressed the audience that Mr. Henschel was called to the front in company with Mr. Tree, and greeted with enthusiasm. At the Haymarket, when the curiosity and excitement of a first night have subsided, Mr. Henschel's music will win the appreciation it deserves. If managers who produce important plays will follow the examples of Mr. Irving and Mr. Tree, it will help the composers greatly. If their operas and symphonies cannot be heard,

their incidental music to the drama will be at least secure of attention.

ROYAL ENGLISH OPERA.

It is with regret we record that, after a gallant struggle, Mr. D'Oyly Carte has been compelled to close the doors of the Royal English Opera for the present. *The Basoche*, which he had produced with so much splendour, failed to attract sufficiently to remunerate the manager for his great outlay. It was a pity, for no work has been placed upon the stage in such a brilliant manner for years. Possibly we have not sufficient audiences in London for comic opera as the French understand it. Here "comic" opera always seems to be allied with something of a grotesque kind. There is an example in *The Nautch Girl* at the Savoy Theatre, the chief feature being the coming to life of an Indian idol after being seated in his shrine for two thousand years; and, again, *The Mountebanks* at the Lyric Theatre proves what English audiences expect in comic opera. We trust after the service Mr. D'Oyly Carte has done on behalf of English music in the production of a grand opera by Sir Arthur Sullivan, that the public will not desert him, but enable him to bring out other works by English composers. At the present moment Mr. Cowen has a grand opera completed, but our native musicians lose heart when they know mere eccentricity attracts the public. Returning to the Savoy, there is hope that the revised *Vicar of Bray* may prove successful. It has a quaint and amusing libretto, and the music is tuneful, catching, and effective. Great pains have been taken with the revival.

SIR CHARLES HALLÉ'S CONCERTS.

SIR CHARLES HALLÉ has not had very good fortune with his concerts, and on Friday, the 22nd, he was suffering from a severe cold, and felt unable to play. He, however, conducted, and Lady Hallé gave Mendelssohn's Concerto for violin in her very best style. The two Wagner pieces—the "Siegfried Idyll" and "Trauermarsch"—were finely played, as was the Symphony No. 2 of Brahms, and the symphonic piece "Le Rouet d'Omphale," by M. Saint-Saëns. The depression caused by the royal death, and much illness, reduced the attendance.

POPULAR CONCERTS.

THE Crystal Palace concerts are held back until February, owing to the pantomime, in which we may compliment Mr. Oscar Barrett for his ingenious efforts in composing and arranging the music. Several clever devices have occurred to Mr. Barrett, one of the most daring being the introduction of the opening phrases of Beethoven's C minor Symphony. This is an innovation indeed, but lovers of the immortal composer need not fear that Mr. Barrett has failed in respect to Beethoven. He has also given passages from other famous composers, introducing them with considerable skill. With regard to the Popular Concerts, they recommenced on the 11th, one of the most attractive items being a new sonata by Signor Piatti. The distinguished composer of course played his own composition, which we fancy will soon become popular. It is beautifully written for the violoncello; and the pianoforte portion, if somewhat subordinate, is not wanting in attractive qualities. Signor Piatti calls his new work *Sonata Idillica* and it is in fact idyllic in character and in expression. As may be expected, melody, and that of an extremely graceful kind, is the great feature of the sonata. He has written most elegant passages, and, playing them as he does, it may be easily understood what an impression the sonata made upon the audience. Miss Fanny Davies worthily shared with the composer the honours of the performance. Mozart's Divertimento in B flat for horns and strings was one of the items, and Mendelssohn's Caprice in F sharp minor was played by Miss Fanny Davies with admirable effect. Beethoven's trio in D, Op. 70, won the customary appreciation. Mr. Brereton was the vocalist. On Saturday, the 16th, the afternoon concert was entirely devoted to the works of Beethoven—some of the most characteristic items from the compositions of that composer being given, including the "Moonlight Sonata." Miss Janotha played the work with

all the grace and expression required in some portions, although there were others that left something to be desired. But everybody has special ideas as to how the famous sonata should be played. In one respect all are agreed: the "undertone" of pathos which blends with the romantic character of the music should never be forgotten. The famous Septet, a work of such extraordinary charm, was received with delight by the audience, and the "Rasoumofsky Quartet" went wonderfully well, the executants being Madame Norman-Néruda, Mr. Ries, M. Straus, and Signor Piatti. Imagine what a treat the audience had with such music and such artists. Miss Füllinger sang "Kennst du das Land?" gracefully. On the following Monday, January 18th, Schubert was honoured as Beethoven had been on Saturday. His Octet in F, brimming over with melody, was heard with delight. Rubinstein's Sonata in D major for pianoforte and violoncello was a triumph for Miss Janotha and Signor Piatti. Mr. Norman Salmund was the vocalist. He sang Handel's "Honour and Arms" in good style, and Wallace's popular song, "The Bellringer."

MISCELLANEOUS MUSICAL NEWS.

THERE is little to be told in the way of concert-giving or of miscellaneous musical performances at this time of the year. Sensational rumours are heard as to the extraordinary terms offered to Rubinstein for concerts. It appears that Messrs. Abbey and Grau have at last secured his services for fifty concerts in America at two thousand five hundred dollars for each concert.—Tschalkowsky, the Russian composer, is said to have put his last symphonic poem in the fire. Perhaps he thought it would not be greeted with so much warmth elsewhere.—Matters are still in abeyance at the Guildhall School with regard to the post of Principal.—Madame Valleria starts her concert party on a Continental tour of considerable importance.—An excellent performance of *The Messiah* was given by the Royal Choral Society at the Albert Hall on New Year's Day. The choruses were splendidly sung by the choir.—The prospectus of the Philharmonic Society is issued, but it seems a pity to exclude vocal music from any of the concerts. The directors will hardly be wise to do so. It makes an admirable contrast to orchestral music.—A son of the popular tenor, Mr. Edward Lloyd, is said to possess great gifts as a vocalist.—Sir Augustus Harris visited Hamburg for the purpose of hearing *Tristan*, *Die Walküre*, and *Siegfried*, with a view to future operations at Covent Garden.—Sad depression has been caused in all musical circles by the lamented death of the Duke of Clarence. Many concerts and musical performances have been postponed, and there is no doubt that the distressing event will cast its shadow on the opening of the Musical Season.

Musical Notes.

M. BOURGAULT-DUCOUDRAY is sincerely to be commiserated. His *Thamara* was produced at the Grand Opéra on December 28th (the penultimate night of Messrs. Ritt and Gailhard's management), and—unless some other bold manager should see fit to take up the work—for the last as well as first time. A *Prix de Rome* in 1862, the composer has had to wait thirty years to get an opera brought out, and then it is played for one night only. What an illustration of the supposed advantages of a State-aided theatre! It is not said how long ago *Thamara* was written, but presumably a good many years. The libretto, by M. Louis Gallet, is neither very original nor of a sympathetic kind, but it is well written, and contains at least one very effective scene which fills a large part of the second act. According to *L'Art Musical*, the first act lacks inspiration, but is written in a noble style with remarkable vigour. "In the second we find the poetry of the East, with its originality and its strange charm: the duetto, the songs of the women, the narrative of the Sultan, the entry of *Thamara*, the scene

with Nouredin, and the grand duet, are pages of perfect truth and expression, as is also Thamara's *scena* during the sleep of Nouredin." The opera was put on the stage in highly creditable fashion, and its reception seems to have been very favourable, if not exactly enthusiastic. Even the one performance would have been impossible but for M. Engel the tenor, who, in consequence of the indisposition of M. Vergnet, learnt his part in two or three days, and played it with remarkable ability. Indeed, M. Engel has done this so often of late to save a work or a manager that he has earned the honourable *sobriquet* of "the Newfoundland of the Opéra"; and he has now become a regular member of the company.

ON New Year's Day, M. Bertrand became director of the Opéra. His first new step was to initiate some Sunday afternoon performances at popular prices. The first of these (on the 3rd) included Delibes' ballet *Coppélia*, and *La Favorite*. The performances began at five, and in order to occupy the regular four hours, there was an interval of half an hour (for refreshments?) after the ballet. The first two popular performances were densely crowded, which is not surprising, considering that the prices ranged from 1 to 8 francs.

THE Paris papers complain bitterly of the scanty list of novelties produced at the chief lyric theatres during the past year—at the Grand Opéra only three: Massenet's *Le Mage*, Bourgault-Ducoudray's *Thamara*, and Wagner's *Lohengrin*, which last *Le Ménestrel* loftily refuses to recognise at all; at the Opéra-Comique two only: the *Rêve* of M. Alfred Bruneau, and the *Folies amoureuses* of M. Émile Pessard. The minor lyric theatres, the Bouffes, the Renaissance, &c., have given fourteen new works, but the most striking feature is the fact of *Miss Helyett* at the Bouffes having been on the bill throughout the whole year, a phenomenon very rare in Paris.

AT one of Lamoureux's concerts, M. Lassalle created a great sensation by his superb delivery of a ballad, partly recited, partly sung, entitled *Patrie*, written by M. Louis Gallet, and set to music by M. W. Chaumet, in a style described as somewhat resembling that of Grieg's *Bergliot*—"symphonic music of a lofty style, great purity, and exquisite sentiment," so says *Le Ménestrel*. M. Colonne has chiefly distinguished himself by giving a very fine performance of the Choral Symphony, the vocal soloists being Mlles. de Montalant and Prégi, MM. Delaquerrière and Auguez. At the Conservatoire concert of December 20th, Brahms' 2nd Symphony in D was played, and M. Pougin gives us his opinion of it in no flattering terms. "It is a frigid work, not without value from the point of view of form, but of mediocre interest as regards inspiration and inventive faculty." The first Allegro he describes as "of complete insignificance; it moves in an absolute void." The Adagio is no better, save for a little dialogue between the wind instruments; the Allegretto he likes slightly, though it has no originality; and as to the Finale, it has no merit of any kind. In fact, he pronounces it altogether a work quite of the second class, and not very good at that. We knew before that M. Pougin detested Wagner, but it is new to learn that he seems to hate Brahms quite as much.

THE indefatigable M. Massenet, having finished his *Werther*, which is to appear at the Opéra-Comique, has begun upon a new opera, *Thais*, the libretto (derived from a novel by M. Anatole France) being written by the almost equally indefatigable Louis Gallet.

ANOTHER French composer, M. Th. Dubois has also two operas on hand: one, *Circé*, just finished, for the Opéra-Comique; and another, *Frithiof*, libretto by Jules and Pierre Barbier, just begun.

M. VINCENT D'INDRY has been created Chevalier of

the *Légion d'Honneur*, an honour long since well deserved.

AT the Brussels Théâtre de la Monnaie a three-act *opéra comique* entitled *Barberine*, by M. de Saint-Quentin, has been produced, but does not seem likely to have a long life. *Le Rêve* continues to draw full houses. A young composer, who has not long left the Conservatoire, M. Gilson, has produced an *éclat* for orchestra, which has won great admiration, and is regarded as a work of very great promise.

AT the third of Herr Joachim's Quartet-evenings, at Berlin, on December 12th, Herr Brahms' last two examples of chamber-music were performed for the first time. They are a trio for piano, clarinet, and 'cello, and a quintet for clarinet and strings. In the trio, Brahms himself played the piano; and the clarinet part in both works was excellently performed by Herr Mühlfeld, a *virtuoso* from Meiningen. The quintet is the more characteristic and important production; and it need hardly be said that the works were received with great favour, and the composer and performers overwhelmed with applause. Both works, which are as yet unpublished, were repeated shortly afterwards at Vienna.

THE Royal Opera at Berlin has performed fifty works during the past year, Wagner heading the list with nine, followed by Mozart with seven, Verdi five, Meyerbeer four, Lortzing three, Flotow, Rossini, and Weber two each, and sixteen other composers one each. Even more conspicuously does Wagner stand at the head of those whose works have had most performances, no less than seventy evenings having been devoted to his works, whilst Mozart comes next with only thirty-four, Mascagni (!) third with thirty-three, Weber with twenty-eight, Lortzing and Bizet sixteen each, and so on down to Auber, Brüll, Goetz, and Nicolai, who close the list with four evenings each. There were only two novelties, the *Hiarne* of Mme. Ingeborg von Bronsart, and Mascagni's *Bauernehe* (i.e., *Cavalleria rusticana*); and of these two, only one owes its birth to Berlin. Schenk's *Dorfbarbier* an old comic opera, dating back to 1796, was revived with some success, but hardly justified the revival. Perhaps the most curious feature of all is that Gounod's *Faust* was not given.

ON January 2nd, Bizet's *Carmen* was performed in the Berlin Opera House for the 200th time, this number of performances having been reached in twelve years from the date of first production, a success never obtained there before by any opera—German, French, or Italian. The *Freischütz* itself took nearly twenty years to reach the same number.

THERE is a considerable falling-off in the number of concerts at Berlin at the turn of the year, and it is only necessary to mention the success of Felix Weingartner, the young conductor at the Opera House, in the capacity of conductor of the Symphony Concerts of the Royal Orchestra. At the sixth concert he produced Liszt's *Faust-Sinfonie* with a perfection never before realised in Berlin. At the fifth Philharmonic concert, Dr. von Bülow revived D'Albert's early Symphony in F (which, Herr Lessmann suggests, the composer should now replace by a more mature work); and D'Albert himself played the "Emperor Concerto" with his usual success. The pianists, Mme. Carreño and Herr Moritz Rosenthal, as also the sisters Eissler, have given concerts.

MOZART's two juvenile operas, just performed at Vienna, had a great success, and the *Gärtnerin aus Liebe* in particular was found so delightful that it seems likely to retain a place in the repertoire. Both text and music were newly adapted and arranged for the occasion.

It is well known that Professor Hyrtl, the distin-

guished anatomist, claims to be in possession of the skull of Mozart. Those who are interested in the matter should consult the *Allgemeine Musik-Zeitung* of January 15th, where the evidence in favour of the genuineness of this rather gruesome relic is fully set out. The skull is to be bequeathed to the city of Salzburg.

HERR JOHANN STRAUSS'S long-talked-of opera *Ritter Pasman* was at last produced at the Viennese Hofoper on January 1st, but does not appear to have come up to the expectations formed of it. Only those parts where the composer is able to revel in his favourite dance-tunes are considered successful.

HANS SOMMER'S remarkable opera *Lorelei*, one of the most successful operas written on strict Wagnerite principles, which was first produced at Brunswick last April, has just been revived there with a new, and in some respects, stronger cast. Its reception was even more favourable than last year.

A NEW opera, *Alienor*, by the distinguished violinist Jenő Hubay, the leader of the well-known quartet-party, was produced at Pesth, on December 5th, with brilliant success. The libretto deals with a portion of the legend of Merlin, who is indeed the chief male character; and the music of the part is said to be as effective as any ever written for a bass-baritone. The opera has already been accepted for the Théâtre de la Monnaie at Brussels, and will probably be brought out also at Vienna and Prague. The composer is at work on a new opera, founded on Coppée's play *Le Luthier de Crémone*, which has been adapted as a two-act piece by M. Coppée himself.

THE operas of Sir A. Sullivan bid fair to be almost as popular in Germany as they are in this country. *The Mikado* was played at Berlin on December 30th for the 200th time, and *The Gondoliers* has just been produced at Hamburg and Magdeburg.

HERR BRUCKNER'S 1st Symphony in C minor, a work written at Linz in 1865-6, was performed at Vienna for the first time on December 13th under Richter, who has long desired to bring the work to a hearing. The audience awaited the commencement with an almost painful anxiety, and received the work as favourably as could be expected in the case of a work so long and so elaborate. The composer was loudly applauded, and presented with a huge laurel wreath.

ANOTHER juvenile, almost infant, pianist, Raoul Koczalki, aged 7, has given a concert at Vienna, playing pieces by Bach, Schumann, Chopin, Liszt, Brahms; and, in private, the first movement of the "Waldstein Sonata." Dr. Hanslick, who has heard him, says: "What are the piano performances of the little Mozart compared with the technical difficulties of this modern repertoire?"

NOTWITHSTANDING the comparative failure of *Die Meistersinger* at Milan, Italian managers continue to produce Wagner's operas. *Tannhäuser* opened the season at La Scala, and was received with enthusiasm, four pieces being re-demanded. Herr Scheidemann from Dresden was the Wolfram, and achieved a great triumph. At Turin, they have even learnt to admire the *Walküre*, which has just been produced there.

THE *Gazzetta Musicale* gives a list of fifty new Italian operas produced in the past year. There does not appear to be one amongst them which (with the solitary exception of Mascagni's *L'Amico Fritz*) has had any particular success, or which is likely to be heard of hereafter.

SIGNOR MANCINELLI has written a mass, which was lately performed at Madrid under the composer's direction. It is described as an excellent composition, and made a great effect.

THE Russian composer, Balakireff, has been visiting the house where Chopin was born, which is now uninhabited and in a neglected state. He has taken steps to get it put in repair, and restored as nearly as may be to the condition in which it was at the time of the composer's birth. Concerts will be given to raise funds for this purpose.

A NEW theatre, to hold 5,000 persons, is to be built at Buenos Ayres.

A NEW journal, *El Mundo del Arte*, dealing with art, drama, music, and such matters, has made its appearance at Buenos Ayres. It is written partly in Italian and partly in Spanish, and seems to deserve support.

THE Edinburgh Society of Musicians has given a reception in honour of Mr. F. Niecks, the new Reid Professor of Music at the University. The chair was taken by Mr. George Lichtenstein, President of the Society, and there was a large attendance of literary, artistic, and fashionable personages. The President, in his address, said, he knew that the Reid chair was not a bed of roses, and he was somewhat afraid the Professor might find in it some very unpleasant Scotch thistles. Professor Niecks said that though he did not consider it the duty of a Professor of Music to provide Edinburgh with a music school, a resident orchestra, and some other things, he was as anxious as anyone that these things should be realised, and he was determined to do all he could to bring about that happy consummation. But, as he was neither a millionaire nor a miracle-worker, they must not expect the impossible from him, still he was hopeful that before very long something would be achieved.

PROFESSOR NIECKS, has lost no time in giving a specimen of the spirit in which he understands his duties. The annual Reid Concert on February 13th is to be made a real Historical Concert, the programme of which will consist entirely of 18th century compositions—"not such as are dead and past reviving, but compositions as fresh and living to-day as ever they were." There will be orchestral works by Bach, Handel, Haydn, Mozart, and Cherubini; and vocal and instrumental soloists of high eminence, such as Mr. Max Pauer (at the piano), who will play a Mozart concerto, and Miss Macintyre and Mr. Francon Davies. Mr. Niecks boldly avows his belief that Scotland ought to have and can have a resident orchestra of its own, and at the Reid Concert a large number of the performers will consist of musicians resident in Scotland. The new professor is attacking the problem in the right spirit, and we heartily trust that success may quickly crown his efforts.

WE have to record an unusually large number of deaths this month: first, Mr. Alfred Cellier, who died on December 28th, just as his new opera of *The Mountebanks* was about to be produced. He was born at Hackney, December 1st, 1844, and being early taught music, soon got appointments as organist and conductor in various London theatres and provincial towns. His first important work, a comic opera, *The Sultan of Mocha*, was produced at Manchester in 1874, a fact which at once overthrows the notion that he imitated the works of Sir A. Sullivan, whose earliest opera, *The Sorcerer*, dates from 1877. Passing over his numerous little one-act pieces, we may mention as his chief works: *Dorothy*, produced in 1886, which ran over 900 nights; *Doris* (1889), which failed to rival its predecessor; and a grand opera, *The Masque of Pandora*, produced in America, at Boston, in 1881, with a book by Longfellow, which is said to contain some of its author's best music, but has never been heard in this country. A setting of

some parts of Gray's "Elegy," heard at the Leeds Festival of 1883, was a comparative failure. He also wrote many songs, some of which deserve, and may yet achieve, popularity.—Another serious loss is that of Mr. Weist Hill, the principal of the Guildhall School of Music, which owes to him a large part of its success. Earlier in life he was a violinist of repute, and some years ago he conducted a series of orchestral concerts for Mme. Viard-Louis, displaying great energy and ability both in the introduction of new works and in their execution.—Other notable deaths are those of Robert Heckmann, the leader of the well-known quartet-party, who died suddenly at Glasgow on November 29th; of Heinrich Dorn—one of the oldest musicians of Berlin, author of perhaps the earliest setting of *The Nibelungen* (an opera (Weimar, 1854)—who died on January 10th (*at. 87*); Wilhelm Tschirsch (died January 6th, *at. 74*), some of whose quartets for male voices are very popular in Germany; H. S. Paulli (died December 23rd, *at. 81*), a Danish composer, who, 40 years ago, wrote music for some of the ballets of Bournonville, which were then the glory of the Danish stage; Giovanni Paloschi, the compiler of that most useful work, the *Annuario Musicale*, and other similar works; Jean Bapt. Marie Chollet, the once famous tenor of the Opéra Comique, the creator of the rôles of Fra Diavolo, Zampa, &c., who died at the beginning of January at the advanced age of 93; and Baron Bodog d'Orczy (died January 20th, *at. 56*), a member of a distinguished Hungarian family, who was driven by pecuniary losses to cultivate music as a profession—besides his opera *Il Rinnegato*, which was produced at Her Majesty's Theatre in 1881, he wrote two others, which remain unperformed and unpublished. Lastly two ladies, wives of two distinguished composers, Frau von Herzogenberg, herself a musician of much capacity, and Frau Helena Jadassohn, who was in repute as a teacher of singing; she was a sister of the well-known concert-singer, Fräulein Thekla Friedländer.

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